

# ABOUT VISUAL ARTISTS

## Julia Galloway, "The Place It Is That We Call Home"

Through March 21 at Paris Gibson Square Museum of Art in Great Falls

[www.juliagalloway.com](http://www.juliagalloway.com)

"I am interested in pottery that is joyous; objects that weave into our daily lives through use," writes Julia Galloway, a professor of art at The University of Montana.

Galloway has exhibited across the U.S., Canada and Asia, and has work in collections at the Smithsonian's Renwick Gallery in Washington, DC, and the Archie Bray Foundation in Helena, among others. She serves on several boards that support the arts statewide, is very involved with the local arts community in Missoula, and is passionate about what she describes as Montana's "Ceramics Renaissance."

Galloway came to Missoula from the School for American Crafts at the Rochester Institute of Technology in New York where she taught for a decade, but this is not her first experience with Montana. In the late '90s she had a residency at the Archie Bray Foundation for the Ceramic Arts and knew that she would someday return to the state. She accepted a professorship five years ago at UM, where she also served as director of the School of Art until this academic year.

Galloway was born and raised in Boston, earned her BFA at New York State College of Art and Design at Alfred University, and completed graduate studies at the University of Colorado, Boulder. Her work has been published in *Ceramics Monthly*, *Studio Potter*, *Art and Perception* and *Clay Times*, and is featured in several books about ceramic art. In addition, she has developed two service-based websites: Montana Clay, [www.montanaclay.org](http://www.montanaclay.org), and The Field Guide for Ceramic Artisans, [juliagalloway.com/field-guide/](http://juliagalloway.com/field-guide/).

"A need for beautiful domestic objects and an instinctual drive to create things are tremendous dance partners for idea and desire," she writes. "Utilitarian pottery supports and represents our intimate rituals of nourishment and celebration."

## Lorna Gabel, "Small Worlds"

Through Jan. 31 at The Artists' Shop in Missoula

Artist's website: [www.mt.art.com/gabelgal.htm](http://www.mt.art.com/gabelgal.htm)

"Every painting is a world unto itself, real or imaginary," says Hamilton artist Lorna Gabel. "I believe the intimate size of small-format works invites and welcomes the viewer into the worlds of the flora and fauna depicted in my images."

Gabel graduated from Western Montana College in Dillon (now The University of Montana Western) with a degree in secondary education. She eventually moved to Guam, where she spent nine years teaching middle school art.

"One of the first things I was told was not to teach 'all Western art,' so I started studying the art of Asia and the Pacific," she recalls. "I traveled extensively during summers and holidays and became fascinated by the difference in aesthetics between Occidental and Oriental art and the differences in the rules, or lack thereof, for creating a painting."

She spent two summers in Bali, studying traditional Balinese painting, predominantly working in the Burung dan Bungah (Birds and Flowers) style – a colored drawing technique using India ink and paint to create small works that focus on nature.

When she finally returned to the States, she continued to incorporate this approach. Although tropical themes sometimes emerge, "most often I interpret the natural world around me ... in a personal synthesis of Occidental and Oriental aesthetics and techniques."

She currently paint birds, flowers and critters in her studio above Art City in Hamilton, and continues to promote art education through the Committee for Art in Our Schools (CAOS).

## Ken Morsette: New Works

Feb. 1-May 1 at Four Winds Gallery in the Emerson Center, Bozeman, with an opening reception 5-8 p.m. Feb. 13

Ken Morsette (White Feather), an enrolled member of the Chipewyan Cree Tribe of Rocky Boy, shares new acrylic works that primarily reflect Native American and wildlife themes.

The artist, whose father was a criminal investigator for the Bureau of Indian Affairs for 25 years, was raised on reservations throughout Montana, North and South Dakota. "I feel the exposure to different tribes when I was younger broadened my mind and is reflected in my art," writes Morsette.

An Army veteran, Morsette has had works shown and sold in Holland, Germany and the northwest United States. In addition to having pieces on permanent display in the Charlie Russell Manor in Great Falls, the Capitol in Helena and The University of Montana in Missoula, Morsette was also selected to provide the cover art for the American Indian Council Powwow program at Montana State University in 2003, and was also selected to participate in the C.M. Russell art week and

an auction that same spring.

Morsette writes, "I try to capture my inner feeling as an indigenous American through the creations of my art. My heart goes into every piece and comes out at my fingertips, a gift from the Creator. I feel very blessed that God has gifted me with this talent and the opportunities to share it with others."



"Intersecting Interests" by Ken Morsette

## Renee Brown, "Profusion"

Feb 27-June 20 at the Missoula Art Museum, with a reception and artist talk 5-8 p.m. March 6

Artist's website: [reneebrown ceramics.com](http://reneebrown ceramics.com)

It is no coincidence that the installation of Missoula-based artist Renée Brown feels like a mineral show. A mature ceramic artist, Brown has been attracted to the natural compositions in gems, minerals and stones since childhood.

She grew up in Conyers, GA. "As a young girl, I spent hours playing in the creek bed, catching crawfish and feeling the auburn clay squish between my toes. I was a natural rock hound; my science projects were inevitably about the different quartz and granites found in the area," she says.

Her experience as an interior designer in Atlanta honed her sense of color, shape, and texture. In 2003, she left the design industry to pursue a MFA in ceramics at the University of North Texas. She has completed several artist residencies, including at the Archie Bray Foundation in Helena, the Red Lodge Clay Center, and the Clay Studio of Missoula. She now maintains a studio in the historic Brunswick Building in downtown Missoula.

Her latest exhibition testifies to how far an artist can go in evolving away from function toward expressive sculptural forms. And nothing seems to be further away from function than elemental minerals. The irony is that ceramics itself is rooted in mineral extraction.

The artworks run full-circle, reconnecting clay and glazes and paints with their origins. "Minerals that are mined for ceramic supplies enter my studio in their pummeled state and are transformed into the visual essence of their original existence," she writes. "This redemptive quality reflects my journey as an artist striving to incorporate the seemingly disparate concepts of an ancient world and modern life."



"Botryoidal Prolitite, Microline" by Renée Brown

## Gene Rodman and Tracy Shaw, "The Art of the Landscape"

Feb 1-28 at the Depot Gallery in Red Lodge, with a reception 3-5 p.m. Feb. 14

Artists' website: [www.mtphotoarts.com](http://www.mtphotoarts.com)

Fine art photographers Gene Rodman and Tracy Shaw capture images in remote areas and small towns, environmental nudes, and ballerinas in nature.

Shaw's interest in photography began as a teenager, and the majority of her photographs at that time were candid images of her family. She kept the camera in manual mode to force her to think about the elements that went into each image.

She moved to Montana in 1992, and was captivated by the raw and unvarnished natural world she found here. She met her future husband, Gene Rodman, and began to expand her photography skills. They enjoyed hiking, backpacking, and traveling together and he always had his camera equipment with him. Each outing provided another opportunity to learn.

Rodman's interest in photography started when he visited Yosemite National Park as a teenager. After getting his pictures back from the trip, he quickly learned that creating beautiful images was much harder than he had imagined.

In college, he found that technical proficiency was equally important to a great image and inspiration. Although he began his career as a landscape photographer, his repertoire now includes portraits and nudes.

He moved to Red Lodge in 1994, and he and Shaw opened their photography gallery and studio, Montana Photographic Arts, in 2007. He offers classes to new and intermediate photographers, and tries to educate the public on different approaches to photography.



Images by Gene Rodman (above) and Tracy Shaw (at left)

About Visual Artists  
compiled by Kristi  
Niemeyer

19

## Send your submissions for About Visual Arts

With About Visual Arts, *State of the Arts* continues to profile living Montana artists (no students, please), whose work is the focus of a current exhibit (on display during some portion of the two months covered by the current issue of *State of the Arts*).

Submissions must include:

- A digital image of the artist's work, with title of the piece (at least 200 dpi);
- A brief bio and description of the artist's work;
- Dates and title of exhibit; and
- The gallery or museum name, town and phone number.

MAC will select submissions that reflect a cross-section of gender, geography, styles and ethnicity, and are from a mix of public and private galleries and museums.

Deadline for submissions for the March/April issue is Monday, Feb. 2. Send submissions to [write-us@livelytimes.com](mailto:write-us@livelytimes.com) with About Visual Arts in the subject line.